concerts from the library of congress 2010–2011

The McKim Fund
The Carolyn Royall Just Fund
in the Library of Congress

COLIN JACOBSEN, *violin*
BRUCE LEVINGSTON, *piano*

MUSIC FROM MOSCOW
TIGRAN ALIKHANOV, *violin*

Friday, May 6, 2011
Friday, May 13, 2011
8 o'clock in the evening
Coolidge Auditorium
Thomas Jefferson Building

The McKim Fund in the Library of Congress was created in 1970 through a bequest of Mrs. W. Duncan McKim, concert violinist, who won international prominence under her maiden name, Leonora Jackson, to support the commissioning and performance of chamber music for violin and piano.

The Carolyn Royall Just Fund in the Library of Congress, established in 1993 through a bequest of the distinguished attorney and symphony player Carolyn Royall Just, supports the presentation and broadcasting of classical chamber music concerts.

The audiovisual recording equipment in the Coolidge Auditorium was endowed in part by the Ira and Leonore Gershwin Fund in the Library of Congress.

Request ASL and ADA accommodations five days in advance of the concert at 202–707–6362 or ADA@loc.gov.

Due to the Library's security procedures, patrons are strongly urged to arrive thirty minutes before the start of the concert.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the chamber music concerts. Other events are open to all ages.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to standby patrons.

Please take note:

UNAUTHORIZED USE OF PHOTOGRAPHIC AND SOUND RECORDING EQUIPMENT IS STRICTLY PROHIBITED.

PATRONS ARE REQUESTED TO TURN OFF THEIR CELLULAR PHONES, PAGERS, ALARM WATCHES, OR OTHER NOISE-MAKING OBJECTS THAT WOULD DISRUPT THE PERFORMANCE.

Thank you.

The Library of Congress
Coolidge Auditorium

Friday, May 6, 2011 – 8 p.m.

INFLUENCES AND INSPIRATIONS

Colin Jacobsen, *violin*
Bruce Levingston, *piano*

PROGRAM

Passacaglia in G minor, C. 105 for violin solo — Heinrich BIBER *(1644–1704)*

Four Romantic Pieces for violin and piano — Antonín DVOŘÁK *(1841–1904)*

Cavatina
Capriccio
Romance
Elegy-Ballad

Digital Mist — Sebastian CURRIER *(b. 1959)*
World Premiere
Co-commissioned by the McKim Fund in the Library of Congress and Premiere Commission, Inc.

Sonata for violin and piano — Leoš JANÁČEK *(1854–1928)*

Con moto
Ballada
Allegretto
Adagio

Intermission

The Shadow of the Blackbird for solo piano — David Bruce
World Premiere — *(b. 1970)*

Movement I
Movement II

Passacaglia for violin and piano — Dimitri Yanov-Yanovsky
World Premiere — *(b. 1963)*

Le Grand Tango for violin and piano — Astor Piazzolla
Arr. for violin and piano by Sofia Gubaidulina — *(1921–1992)*

About the Program

Biber's Passacaglia in G minor for Solo Violin is one of the more inventive and ambitious single movements written for solo violin prior to Bach's *Ciaccona*. Its colorful and virtuosic passagework, string crossings, double-and triple-stops, high positions (for the time), all relate to the four opening pitches (G-F-E flat-D), and are not merely for effect, but contribute to an atmosphere charged with dramatic and spiritual energy.

The Passacaglia is the concluding piece of a set of sixteen sonatas, most likely written between 1670–1674 during Biber's tenure as music director for the Prince-Archbishop of Salzburg. The first fifteen pieces are sonatas for violin with continuo backing and in the original printing are each accompanied by an engraving that depicts a scene of the rosary devotions related to the Feast of the Guardian Angel. The Passacaglia is the only one in the series without continuo accompaniment and its engraving shows the Guardian Angel leading a child by the hand. Though improvisatory in spirit, there is a strong structural underpinning, with thirty statements of the four-note progression occurring in the low range of the violin, the next fifteen an octave higher, and the last twenty return to the lower octave.

– Colin Jacobsen

The lyrically expressive Four Romantic pieces originally started out as a trio for two violins and a viola. Dvořák then decided to set them for violin and piano. The composer evidently took great pleasure in writing these lyrical and expressive little gems. He wrote to his publisher: "I am writing little miniatures–just imagine–and I enjoy the work as much as if I were writing a large symphony . . ."

Each movement was originally given a title–Cavatina, Capriccio, Romance, and Elegy-Ballad–which gives a clue to the composers thoughts about the works. The first movement is an innocent tender song, the second a lively and brusque folk-dance, the third, a wistful, soaring fantasy, and the fourth, the most intense of the four, is a soulful elegy that brings the set to a dramatic and touching close.

– Bruce Levingston

Sebastian Currier was the 2007 recipient of the prestigious Grawemeyer Award. Heralded as "music with a distinctive voice" by the *New York Times* and as "lyrical, colorful, firmly rooted in tradition, but absolutely new" by the *Washington Post*, his compositions have been performed at major venues worldwide by acclaimed artists and orchestras.

Currier's chamber music was presented by the Berlin Philharmonic in 2007 and 2008 and in December 2009 he returned to Berlin for the premiere of his harp concerto *Traces*. His music has been championed by violinist Anne-Sophie Mutter, for whom he wrote *Aftersong*, which she performed extensively in the US and Europe. The London Times said, "if all his pieces are as emotionally charged and ingenious in their use of rethought tonality as this, give me more." His violin concerto, *Time Machines*, dedicated to Ms. Mutter, will be premiered by the New York Philharmonic in June 2011.

Currier has received many prestigious awards including the Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters, and has held residencies at the MacDowell and Yaddo colonies. He received a DMA from the Juilliard School; and from 1999–2007 he taught at Columbia University.

About Digital Mist, Mr. Currier writes: Interest in the properties of resonance clearly extends as far back in time as music history itself. One of the earliest mentions that caught my attention is the Roman architect Vitruvius's plan for a theater that would have brass vases spread around the theater so that the sounds coming from the stage would resonate throughout the space. This interest in what happens to a note once the player has finished playing it, has been revisited again and again from Vitruvius until the present day. From chant performed in cavernous cathedrals to the invention of the piano with a sustain pedal, from the inventive coloristic pedaling of Debussy's piano music to Berio's trumpet Sequenza (where the trumpet points its bell into an open piano lid), to much of the electro-acoustic music out of IRCAM, to many of the most used, or even overused, twentieth-century orchestration techniques (imagine the sharp ping of a harp harmonic with the "resonance" of the note taken over by muted violins), it's clear that there's a basic allure in what happens as musical sounds spread out in space towards our receptive ears.

Digital Mist once again revisits resonance, here, with an electronics part that, for the most part, resonates with what the violin and piano play. At times, though, it's also the other way around: the violin and piano take up a pitch first heard in the electronics part. There's a great deal of electronic and electro-acoustic music that deals with resonance. My impetus is actually more old-fashioned and takes off from piano pedaling techniques. I'm sure many listeners know the much talked about pedal indications in the first movement of Beethoven's Tempest sonata. Beethoven asks for the pianist to hold down the pedal for an extended recitative-like single line. The result is that the melodic notes all continue to sound and, as more add together, the result isn't just the prolongation of the note just heard, but a pleasing haze that forms around all the entire passage. It's more this haze than a literal staging of resonance that interests me in Digital Mist: the violin and piano are surrounded not in space, but in time, by an ethereal mist of ones and zeros that at times build up to partially obscure them, then to withdraw, returning the duo to prominence. The piece was commissioned by the Library of Congress and Premiere Commission, Inc. and is dedicated to Colin Jacobsen and Bruce Levingston.

Leoš Janáček was born in Moravia in 1854. It was a time in which nationalism began to stir in both politics and art. Janáček's music reflects not only the influences of folk music he heard, but also the rhythmic patterns and cadences of his native language. The composer developed a deep interest in speech patterns and voice inflections in his language and ingeniously incorporated these sounds and patterns into his music. The Violin Sonata was first sketched in 1914 and certainly reflects the atmosphere of unrest and violence of the looming World War I. Recalled Janáček: "I wrote the Violin Sonata at the beginning of the war, in 1914, when we were waiting for the Russians in Moravia." Ultimately, the final work contains material written both before [the joyous second movement] as well as after that time. In a sense, like so many of this complex composers' works, the piece becomes a psychological blueprint of the creator's (and his time's) emotions.

The opening *Con moto* is a restless movement that oscillates between a nervous tension and yearning lyricism. It has a mood of true foreboding. The second movement, the *Ballada*, is one of those magical Czech fairy tales that seemed to dream of happier times. The *Allegretto* is an agitated, violent dance that presages the haunting *Adagio.* Here, Janáček creates a heartbreaking drama between life and death, revealed through a bittersweet music whose glimmers of hope and tenderness are invariably broken by the shocking and unnerving sounds of uncertainty and war. The final notes echo like fading gasps of air.

Born in Stamford, Connecticut in 1970, David Bruce grew up in England and now enjoys a growing reputation on both sides of the Atlantic. In the US, his third Carnegie Hall commission "Steampunk" (2011), follows "Piosenkii" 2006), and "Gumboots" (2008) which have both gone on to be widely performed by leading ensembles around the world. His song-cycle "The North Wind was A Woman" was commissioned by the Lincoln Center for Dawn Upshaw for the gala opening of the Chamber Music Society of the Lincoln Center's 2009 season. In the UK, Bruce has a new chamber opera in development with the Opera Group and the Royal Opera House's ROH2, based on Philip Pullman's story *The Firework Maker's Daughter.*

His music draws inspiration from folk traditions from around the world. He particularly enjoys collaborating with musicians who have strong connections with both classical and folk/world traditions, such as accordionist Michael Ward-Bergeman, mandolinist Avi Avital and clarinettist David Orlowsky. In 2012, Mr. Bruce will collaborate with Yo Yo Ma's Silk Road Project on a new commission.

David Bruce's work in opera has also attracted considerable attention. A series of short operas for Tete a Tete in London culminated in the Genesis Foundation commission Push! (2006) which was Critic's Choice for 2006 in both *The Telegraph and Classical Music Magazine* and received universal critical acclaim. In 2008, Dawn Upshaw instigated the commission for his one-act opera *A Bird in Your Ear* (2008) for Bard College, NY. After its successful premiere the opera has had performances by the New York City Opera as part of the 2009 VOX festival; The *New York Times* said the opera, "rich with imagined folk tunes, undulant accompaniment patterns and vibrant choral writing, is delicate, tartly tonal and lucidly orchestrated."

(continued on page 14)

The Library of Congress
Coolidge Auditorium

Friday, May 13, 2011 – 8 p.m.

Music from Moscow

Eugenia Alikhanova, *violin* Galina Kokhanovskaia, *violin*
Tatiana Kokhanovskaia, *viola* Olga Ogranovitch, *cello*
with Tigran Alikhanov, *piano*

Program

Trio in A minor for violin, violoncello and piano, Op. 50 — P. I. Tchaikovsky *(1840–1893)*

Pezzo elegiaco
Tema con variazioni; Variazione finale e Coda

Intermission

Piano Quintet in G minor, Op. 30 — Sergei Ivanovich Taneyev *(1856–1915)*

Mesto; Allegro
Scherzo
Passacaglia

About the Program

Although the two works featured on this evening's performance are products of essentially the same culture, era and place, employ a similar musical language and instrumentation, and were written by individuals who shared a close professional relationship for a quarter century, these two works nevertheless represent unexpectedly divergent creative responses from their respective composers.

The works of P. I. Tchaikovsky, including the orchestral fantasies *Romeo and Juliet* and the "1812" *Overture;* seven symphonies of which nearly all have become part of the standard repertoire; the famous First Piano Concerto; the Violin Concerto; the ballets

Swan Lake, Sleeping Beauty and *The Nutcracker*, which remain seminal works in classical dance; eleven operas, including *Eugene Onegin* and *The Queen of Spades*; in addition to many chamber music works, solo songs, choral and orchestral works–may be unequivocally regarded as some of the most popular and beloved musical compositions ever produced. Tchaikovsky's genius lies in the spontaneity of his inspiration, the directness of his musical expression, and his ability to convey universal sentiments by means of a musical language that appeals to both heart and mind. The power of his music to move us so profoundly came at a cost to its composer, however: while Tchaikovsky was outwardly charming, engaged and witty in social situations, he was inwardly prone to shifting moods of depression, self-doubt, and almost neurotic obsession, often alternating with periods of elation, and exacerbated by drinking binges–all compounded by a pervasive guilt and shame at his homosexuality. The composer's popular reputation as the quintessential tortured Romantic-era artist was unfortunately not far from the truth.

Sergei Ivanovich Taneyev may be a less familiar name to Western audiences, but his contributions were no less significant. Born into a cultured family of landowners, Taneyev demonstrated a prodigious musical talent at an early age, which led to his entrance, at age ten, into the recently established Moscow Conservatory. At the age of thirteen, already armed with a formidable piano technique, Taneyev entered Tchaikovsky's composition class at the Conservatory; his prodigious talent and intellectual curiosity quickly made him Tchaikovsky's favorite pupil. By the time Taneyev had reached the age of nineteen, their professional collaboration would be further cemented by Taneyev's success as soloist in the first performance in Moscow (on 13 November 1875) of his mentor's First Piano Concerto, a work that had been rejected by its dedicatee, Nikolai Rubinstein, as "vulgar," "hackneyed," and "impossible to play." Of Taneyev's efforts, Tchaikovsky himself wrote that he "could not have hoped for a better performance." (And Rubinstein himself later recanted his criticism, eventually coming to admire the work.) Taneyev would continue to champion his mentor's works, performing the solo parts in the Russian premières of Tchaikovsky's two subsequent works for piano and orchestra, and after Tchaikovsky's death, preparing editions of these and other works of his mentor for publication.

Taneyev's character was almost diametrically opposite that of his mentor: where Tchaikovsky was easily distracted by social opportunities, preferring to surround himself with family, friends and colleagues, Taneyev was intensely focused on his music and led a somewhat ascetic life: he never married nor pursued any discernable romantic involvements, abstained from alcohol and cigarettes, and was looked after nearly all his life by his family's housekeeper from childhood. While Tchaikovsky enjoyed prolonged periods of travel and residence abroad, Taneyev rarely strayed far from Moscow. In contrast to the worldly, essentially pessimistic Tchaikovsky, Taneyev was idealistic and perhaps even somewhat naïve: an overtly demonstrative infatuation that novelist Lev Tolstoy's wife Sofia cultivated for Taneyev for years passed unnoticed (or at least unacknowledged) by the composer, while remaining a source of tremendous jealousy for the author of *War and Peace* and *Anna Karenina*. Taneyev also possessed a keen wit: a birthday gift that he presented to Tchaikovsky consisted of a musical parody titled "The Composer's Birthday: A Ballet," in which Taneyev had adroitly combined musical

themes, characters and even plot elements from Tchaikovsky's ballets—to the elder composer's amusement and delight.

Possessed of immense intellectual gifts, Taneyev's study of the works of the great musical contrapuntists (i.e., the Renaissance composers Josquin, Lassus, Ockeghem, as well as J. S. Bach and Beethoven) inspired his authorship of a massive and highly technical treatise on musical counterpoint; he is still widely respected as the preeminent music scholar in nineteenth-century Russia. Taneyev's extramusical interests included studying philosophy, literature, languages (including Esperanto, which he used as the basis for a number of vocal settings), mathematics, the natural sciences, as well as collecting rare music manuscripts. Despite his many and varied interests, Taneyev always found time to devote to his friends and colleagues, who came to value his loyal friendship, and his direct and objective advice. Tchaikovsky himself, although internationally celebrated even during his lifetime as Russia's greatest composer, often sought the advice of his former pupil about his compositions— often to the older composer's consternation. Although negative criticism of his works could often provoke intense emotional reactions from Tchaikovsky, the sincerity and candor of any criticism offered by Taneyev, evidently tempered by the latter's scholarship and devotion to his mentor, was consistently appreciated by Tchaikovsky.

At Tchaikovsky's recommendation, Taneyev, aged twenty-two, was appointed to the faculty of the Moscow Conservatory in 1878. By 1885, he had been appointed the Conservatory's directorship, a position which he held until 1889, and during which time the Conservatory flourished. Still maintaining a teaching position during his tenure as director (he continued to teach at the Conservatory until 1905), Taneyev's students, to whom he was unwaveringly dedicated, included Sergei Rachmaninoff, Aleksandr Scriabin, Nikolai Medtner and Reinhold Glière; he was even admired by those who did not study with him directly but who nonetheless sought his advice, such as Sergei Prokofiev and Igor Stravinsky.

Although Taneyev's compositions span only thirty-six opus numbers, each work is highly polished, meticulously executed, and ambitious in scale, despite the fact that a substantial part of his output is devoted to chamber music. Like Beethoven and Schubert before him, Taneyev habitually worked out all possible treatments of a musical idea in order to determine its suitability for a musical composition. Although the result may lack the impression of spontaneity of, for example, a work by Tchaikovsky, Taneyev's compositions are highly integrated both structurally and thematically, and are unquestionably the product of a master craftsman and a keen creative mind.

The steadfast friendship between Tchaikovsky and Taneyev lasted some twenty-five years until the older composer's death in 1893. Taneyev himself died in 1915 from pneumonia contracted after attending the funeral of his pupil Scriabin. The astonishing creativity of nineteenth-century Russian culture survives, however, as an enduring legacy to which both Tchaikovsky and Taneyev contributed substantially in defining.

Despite the uncharacteristically harsh criticisms offered by Nikolai Rubinstein to Tchaikovsky about the latter's First Piano Concerto, Rubinstein had nonetheless been a trusted colleague at the Moscow Conservatory and advocate of the composer's work for years; his sudden death in 1881 therefore affected Tchaikovsky deeply. Composed in direct response to his colleague's death, Tchaikovsky's Trio for piano, violin and

violoncello, dedicated"to the memory of a great artist,"was cast in an uncommon two-movement form, inspired perhaps by Beethoven's use of a similar structure in his last piano sonata – a fitting tribute to Rubinstein, himself a virtuoso pianist.

The first movement of the Trio, consists of a substantial first movement, *Pezzo elegiaco*, which lasts nearly twenty minutes, and which carries the weight of the work's musical discourse. From an unassuming musical gesture of just three adjacent notes, Tchaikovsky creates a theme that succinctly conveys his sense of grief at the loss of his own mentor, as well as serving as the basis for the work's subsequent structural and thematic developments, from which will be constructed the large-scale proportions of both the movement and the work as a whole. An initial elegiac theme (in A minor) stated in the 'cello soon gives way to a noble, energetic theme in the major key; this seemingly incongruous contrast–a feature of Tchaikovsky's style at which he excelled so brilliantly in creating–is just the beginning of the wide range of emotional expression depicted by the composer throughout the course of the movement by means of through constantly shifting tempo indications, textures and instrumental colors. The movement ends in a mood of deep melancholy, providing a glimpse of the sadness that is yet to be expressed in the work.

The work's second movement, even longer than the first by half, is in two parts: a *Tema con variazioni*, consisting of an original theme followed by eleven variations; and a *Variazione finale e Coda*. While these variations are alleged to portray events in Rubinstein's life, no documentation exists to verify this theory; what is clear, however, is that the breadth of emotions depicted by these variations–from the sunny and joyous, even humorous, to the noble, to an autumnal wistfulness, to the wrenching pain of grief–convey a deeply moving tribute to one man's character and accomplishments.

The movement's initial theme–again, as in the first movement, a deceptively simple one–appears to unfold and develop organically into a series of variations of a light, joyous and carefree nature; in a whimsical gesture, the fifth variation even suggests the character of a music box. After the sixth (*Tempo di Valse*) and the valedictory seventh variations, the work gradually assumes a greater *gravitas* with the fugal eighth variation and the anxious, rippling piano figures of the restless ninth variation. A lighter mood resumes with the tenth variation, a *mazurka* scored almost entirely for solo piano, complete with miniature cadenzas. The music slows for a serene restatement of the initial theme before leading immediately to the movement's second part, which begins with yet another variation of a noble, joyous character; extended development of this material continually builds with a visceral excitement until, all at once, and at its height, the intrusion of relentless, repeated *fortissimo* chords, dotted rhythms and dense chromatic harmonies appear to cause the music itself to sink under its own weight. The music's downward trajectory is marked by a restatement of the elegiac theme that began the work, heard now for the first time as an unrestrained and deeply tragic outpouring of grief. The work's final measures, marked *Lugubre*, consist of a funeral march which bears the performance indication *poco a poco morendo"*–"gradually dying away." Remarkably, Tchaikovsky's deeply personal loss has transcended that of one man to become the reflection of a universal experience.

Taneyev's Piano Quintet, completed in 1911, is highly dramatic work, expansive both in its emotional range and in its monumental proportions. The work adheres to an

almost Beethovenian ideal in its four-movement structure, which moves from the austerity and conflict of the first movement to the sense of joy and triumph over adversity of its conclusion. With the wealth of musical resources offered by the Quintet's particular instrumentation, one might almost perceive Taneyev as allowing his mastery of contrapuntal techniques full rein in this work.

The theme heard immediately at the outset of the first movement, with its primarily descending motion, and the last three notes of which unambiguously outline a mournful descending minor triad, quickly establishes the movement's largely melancholic mood. This theme will prove to be a seminal one, serving as the basis for the musical development that will subsequently take place in this movement, as well as organically generating related themes that will appear throughout the entire work. At the first moment of respite from the stern introductory mood, for example, a lyrical contrasting theme will be heard that is derived directly from the work's initial theme, but as nearly a "mirror image" of it; this contrasting theme serves as an important structural element in the work as well, as it will return in the work's final movement.

The Quintet's second movement is a quicksilver *Scherzo*, featuring a slower central "Trio" section where a lovely lyrical theme is heard. The transparent scoring of the *Scherzo* serves as a welcome contrast to the gravity of the preceding movement. The third movement consists of a *passacaglia*, a form that originated during the Baroque era and which features a continuously repeating bass line, above which a work's generally lyrical thematic material is developed. While this movement includes some forty statements of its distinctive bass line (introduced in all instruments in unison), it is not relegated to the music's lower registers (as in Baroque practice), but is rather treated in a highly original manner by being distributed among all the instruments throughout the duration of the movement. This "bass" voice, which traces a *descending* scale, is a literal opposite of the movement's almost immediately stated lyric theme, itself formed of an *ascending* C major scale—again, as in the work's first movement, a contrast created by inversion of the previously stated theme. The fourth and final movement revisits themes heard in the work's preceding movements, and concludes with a radiantly joyous and profoundly moving statement of the first movement's lyrical "mirror-image" theme, bringing the entire work full circle.

About the Artists

Violinist Eugenia Alikhanova was born in Moscow, into a family with rich musical traditions. Her mother, Slava Roshal, was a famous Russian violinist. Sadly, she is not well-known in the west, as she was married to the brilliant (and therefore secreted into the recesses of Western history) Russian physicist, Abram Alikhanov. Eugenia's older brother, Tigran, went on in life to become a famous pianist, teacher and professor of the Moscow Conservatory. Ms. Alikhanova was a student of the great Russian teacher Yuri Yankelevich, the mentor of many astounding violinists such as Nelli Shkolnikova, Vladimir Spivakov, Victor Tretiakov, Mikhail Kopelman, and others of their caliber. She finished at the Central Music School and the Moscow Conservatory in the class of

Y. Yankelevich. Even during the years of her own education at the conservatory, Eugenia was teaching. She worked as an assistant to Y. Yankelevich at CMS, and later taught at the Ippolitov-Ivanov Music College and the Gnessin Musical Institute in Moscow.

Ms. Alikhanova is the founder and the first violinist of the Moscow String Quartet, which was founded in 1975. Aside from the quartet, however, Eugenia has also played in various other chamber ensembles, and has also performed often as a soloist. She performs on a Guarneri del Gesù violin circa 1736.

Violinist GALINA KOKHANOVSKAIA, second violin, was born in Moscow and began to study the violin at the age of five years. After finishing the Gnessin Musical School for musically gifted children, she entered the Moscow Gnessin Musical and Pedagogical University into the class of Professor Leonid Polies, who was one of the founders of the Music Chamber Orchestra under the direction of Rudolf Barshai. This wonderful teacher, one of the top masters of the Russian violin and chamber ensemble school, molded the performance style of Ms. Kokhanovskaia. Being one of the top students in the class of Professor Berlinsky, the founder of the Borodin Quartet, Ms. Kokhanovskaia, after graduation gained a job as a violinist in the orchestra of the famous Bolshoi Theatre, and soon became the principal in the second violin section. While working at the Bolshoi Theatre, G. Kokhanovskaia also continued to play often with assorted chamber ensembles with great enjoyment.

The professional career of Ms. Kokhanovskaia was continued in the Moscow String Quartet. Since joining the ensemble in 1997, she has participated in all the activities and tours of the Moscow String Quartet. She has performed in several major cities of Europe, the U.S.A. and Asia, including Amsterdam, London, Paris, New York, Detroit, Philadelphia, and many others. Galina Kokhanovskaia performs on a 1698 Stradivarius violin.

Violist TATIANA KOKHANOVSKAIA was born in Moscow and began her musical education at the age of five. After finishing the Gnessin Musical School for musically gifted children, she entered the Moscow Gnessin Musical and Pedagogical University into the class of Professor Genrih Talalyan, the violist of the renowned Komitas Quartet. In the class of this distinguished professor, a brilliant representative of the Russian school, Ms. Kokhanovskaia's love for chamber music developed, a love that would become the determining factor in her future career. This love brought Ms. Kokhanovskaia into the class of the legendary Russian musician Valentin Berlinsky, the founder of one of the most celebrated ensembles of Russia, the Borodin Quartet. After completing her studies at the university, Ms. Kokhanovskaia became a faculty member of the chamber music department and assistant to Professor Berlinsky there. The Moscow String Quartet was founded at this time, and after victories at two international competitions, the Moscow String Quartet began intensive concertizing all over the world. As a member of this ensemble, Ms. Kokhanovskaia has performed in the finest halls of Europe, including the Concertgebouw in Amsterdam, Wigmore Hall and the Royal Festival Hall in London, as well as in major musical centers in the U.S., including New York, Detroit, Chicago, and Philadelphia. Tatiana Kokhanovskaia performs on a 1793 viola made by the Italian master Decanetti.

Cellist OLGA OGRANOVITCH, was born in Moscow. From her earliest childhood, she dreamed to become a world-famous singer. However, when she was accepted into music school, it was into the cello class. From that point on, the young Olga played many concerts, both in chamber ensembles and as a soloist. Her talent was recognized at ten years of age at a competition of young cello players in Moscow, where she won the first prize. She furthered her education in the Ippolitov-Ivanov Music College under the direction of the wonderful teacher Tatiana Dikhtiar, who had been a student of Mstislav Rostropovich.

Ms. Ogranovitch considers the years spent in the Musical Gnessin Institute under the tutelage of the renowned Professor Valentin Berlinsky to be some of the most important and wonderful in the development of her musical career. This professor, besides being a brilliant teacher, is also a celebrated cellist and chamber musician, as well as one of the founders of the prominent Borodin Quartet. In the time spent in his class, Olga's style formulated into that of a mature musician. While a student of the institute, she participated in the All-Russia competition of cellists and became a laureate of this competition as well. In 1981, Ms. Ogranovitch joined the Moscow String Quartet, the ensemble that has become an intrinsic part of her life, and the one she performs with to this day. In 1988, she acquired a fantastic instrument, a Sanctus Seraphin cello from 1723.

Pianist TIGRAN ALIKHANOV was born in 1943 in Moscow into the family of the well known physicist. His mother is the famous violinist Slava Roshal. In 1961 he completed studies at the Central Music School affiliated with Moscow Conservatory as a pupil of A. S. Sumbatyan. He studied at Moscow Conservatory and its post-graduate program with professor Lev Oborin, during the years 1961–1969. In 1967, having become a winner of the M. Long and J. Thibaud Competition in Paris, Mr. Alikhanov began his concert career. Over the years, he has given hundreds of concerts in the largest cities of Russia and the countries of the CIS and has frequently performed abroad in Bulgaria, Hungary, the Czech Republic, Slovakia, France, Italy, Austria, Greece, South Africa, the Netherlands, the US, and Spain.

The pianist is widely known as a wonderful performer as part of chamber ensembles an insightful interpreter of chamber music. Working with numerous musicians from Russia and other countries, Tigran Alikhanov has performed virtually the entire chamber ensemble repertoire. Among the musicians with whom he has worked one could name N. Petrov, A. Lubimov, A. Rudin, I. Monighetti, V. Feigin, L. Golub, the Moscow String Quartet, the Shostakovich State String Quartet, the Prokofiev State String Quartet, and the Ensemble of Soloists of the Bolshoi Theater under the direction of A. Lazarev. Mr. Alikhanov demonstrates a lively interest in contemporary music. In his repertoire, along with the classics of the 20th century (Stravinsky, Hindemith, Shostakovich, Prokofiev, Bartok, Schoenberg, Berg, Webern, Ives, Honneger) there are many modern compositions including Boulez, Kurtag, Messiaen, Crumb, Denisov, Schnittke, Knaifel, Mamisashvili, and Butsko. The pianist has participated numerous times in such festivals as the "Moscow Autumn" (1980, 1986, 1988), in festivals in Tallinn (1978), Kharkov (1977), the New Year Festival of Contemporary Music in Sophia, the "Alternativa" festival in Moscow (1988, 1989), the Festival of Shostakovich's Music in Moscow (1986, 1996), as well as the festival "The Year of Shostakovich" in France. In

1989, Mr. Alikhanov together with the Moscow String Quartet performed Taneyev's Quintet in Paris in Salle Gaveau and Denisov's Quintet in France. In 1985 the musician was awarded the Premium of the Hungarian Association "Artisus" for promoting contemporary music. Five years later, he was awarded the honorable title of "Honorary Artist of Russia" and in April 2002—the title of "People's Artist of Russia". Since 1971, Mr. Alikhanov has taught at Moscow Conservatory–in 1992 he obtained the rank of Professor–where he is the director of the Chamber Ensemble and String Quartet Department. In June 2005, he was appointed Rector of the Moscow Conservatory, a post he held until 2009.

About the Program

(continued from page 6)

The composer's music has attracted numerous awards and prizes, including the Lili Boulanger Memorial Prize (2008) and the Royal Philharmonic Society Composition Competition (1994). He studied at Nottingham University, the Royal College of Music, London, (with Tim Salter and George Benjamin); and completed a PhD in Composition at King's College, London (1995-9), under the supervision of Sir Harrison Birtwistle. About *The Shadow of the Blackbird* David Bruce writes:

Art can be used to express the joy of living—something I think I've done in my more "good-humoured" pieces, like *Piosenki and Steampunk*. But it can also of course be used to reflect on the deeper mysteries of existence. For me, Wallace Stevens's poem *Thirteen Ways of Looking at a Blackbird* is one of the most moving meditations on life's mystery; moving partly because it circles around the mystery without trying to explain it–the poem seems to have a gaping hole at its center, which is the very mystery, the "indecipherable cause" it reflects upon. I particularly like the image of the 'shadow of the blackbird' found in the seventh stanza. If the blackbird in the poem is a mysterious, mystical bird, which is sometimes real, sometimes symbol–it might be god, life or death–then how much more mysterious is its shadow.

A common starting point for me in a piece is instrumental colour, and I often draw inspiration from the types of writing found in folk music. As a result, for many years writing for piano has been something of a challenge for me, I think partly because it has little music that could be considered "roots" in the folk-sense–other than perhaps boogie and blues. When I started talking with Bruce Levingston about writing a piece for him he sent me a recording he had made of Schumann's *Kreisleriana*. Although it was a piece I knew well, the sensitivity of Bruce's playing moved me and I was struck by the feeling that this was, in a way 'roots music' for piano. I borrowed the first few notes of the Schumann's masterpiece and started tinkering. The piece developed from there.

The *Shadow of the Blackbird* is in two movements, which–like the Schumann–both have something of a *fantasia* quality to them. The first movement begins with fast-paced gestures that keep converging onto a single fast-repeated note. This is contrasted with a more chordal section. Throughout the rest of the movement the two ideas are

gradually more and more interwoven with one another. Throughout the movement there are accelerandi and rallentandi, as if time is being shifted beneath our feet.

The second movement also plays with our perception of time, as a gently rocking melody and accompaniment are constantly shifting tempo back and too, never quite settling into one tempo or another. The movement is much more delicate than the first, becoming more and more fragile, with the melody line fragmenting into multiple overlapping shards at times. After the final most extreme fragmentation, we arrive suddenly, as if through a worm-hole back where we started in the first movement, only now with a deepened sense of mystery.

Born in 1963 in Tashkent, Uzbekistan, Dmitri Yanov-Yanovsky studied composition and orchestration with his father, the composer Felix Yanov-Yanovsky at the conservatory of his native town. His first works displayed a strong influence of Schnittke, Pärt, Gubaidulina, and Bartók. Later, the composer participated in the master classes of the IRCAM Summer Academy, as well as those taught by Poul Ruders and Edison Denisov, who along with Schnittke, took a serious interest in the career and development of the young Yanov-Yanovsky. He then analyzed the works of the Western Avant-Garde, including those of Boulez, Nono, and Ligeti, as well as the works of their elders from the Second Viennese School. Yanov-Yanovsky translated Schoenberg's great theoretical treatises, *Structural Function of Harmony, Preliminary Exercises in Counterpoint,* and *Fundamentals of Musical Composition* into Russian. In the same period, Yanov-Yanovsky became interested in the music of his native Uzbekistan. Inspired by the work of George Crumb, he integrated traditional instruments such as the sheng and the gidjak. For a while, he was influenced by Minimalism, noticeable in such works as *Lacrymosa, Sounding darkness* and *Predestination*. Today, Dimitri Yanov-Yanovsky's writing integrates these various influences in dynamic fashion, each of his works synthesizing all these elements according to a very personal alchemy. "I believe", he says, "that each composition should be totally individualized, with its own specific main idea, structure, type of development and even style. In this regard, my position is very different of that of composers who always write, or rather rewrite, the same score, consciously digging the same furrow all their life."

About the Passacaglia, the composer writes: Passacaglia for violin and piano was written for Colin Jacobsen and Bruce Levingston in the summer of 2010. When I got the proposal to compose a piece for the duo, I thought that it would be interesting to combine together two different instrumental genres: passacaglia and perpetuum mobile. It was the main formal idea of the piece that determined music material and its development. Oddly enough, but composing the piece I thought also about two main Vladimir Nabokov's passions behind the literature: butterflies and chess compositions. The image of a butterfly symbolizing a short-lived life and a beauty, and chess as a symbol of cold-minded calculation helped me in finding the way of combining above mentioned musical genres–passacaglia and perpetuum mobile–into one whole musical structure. The piece is dedicated to Colin Jacobsen and Bruce Levingston.

Born in Argentina to Italian parents, ASTOR PIAZZOLLA was equally acclaimed as a composer, band leader and performer of the bandoneón . His tangos combine the famous

rhythms of Argentinia's favorite dance with elements of both classical and jazz music. *Le grand tango* was composed for Mstislav Rostropovich and its extroverted, flamboyant spirit was no doubt inspired by the great cellist's playing and personality. The arrangement for violin and piano was made by Rostropovich's friend composer Sofia Gubaidulina.

The work falls into three contrasting sections that combine the passion, drama, and improvisatory feel of the tango with the rigor and structure of many traditional "classical" works. It employs a wide range of colorful, biting harmonies, intricate cross-rhythms and earthy, lush lyricism that sometimes give the sensation of dance and dancer gone haywire. The entire effect is not dissimilar to Ravel's deconstruction of form and spirit of the traditional waltz in his *La Valse*. But in this case, it is Piazzolla deconstructing his own music, and himself, to marvelous effect!

About the Artists

Violinist Colin Jacobsen, a 2003 Avery Fisher Career Grant recipient, first played to critical acclaim at the age of fourteen, collaborating with Kurt Masur and the New York Philharmonic in a performance that was hailed by the New York Times: "Jacobsen was the impressively accomplished soloist in Bruch's Scottish Fantasy, sounding as if he were born to the instrument and its sweet, lyrical possibilities." In 2006, he returned to the New York Philharmonic in a performance of Brahms' Double Concerto with cellist Yo-Yo Ma, and David Zinman conducting. Mr. Jacobsen also recently premiered Lisa Bielawa's Double Violin Concerto with Boston Modern Orchestra Project written for him and violinist/vocalist Carla Kihlstedt. He has been a member of the Silk Road Ensemble since its conception by Yo-Yo Ma, and through exposure to the sound-worlds of musicians like the Persian kemanche virtuoso Kayhan Kalhor, vocalist Alim Qasimov and pipa player Wu Man, has been inspired to compose and arrange pieces both for the Ensemble and other groups.

Mr. Jacobsen is a co-founder along with his brother, cellist and conductor Eric Jacobsen, of the acclaimed string quartet Brooklyn Rider and The Knights chamber orchestra. He helped found the Stillwater Music Festival in Minnesota and has also performed at Banff, Caramoor, Marlboro, Mostly Mozart, Ravinia, Salzburg and Tanglewood festivals. He has performed with the Chamber Music Society of Lincoln Center, at Bargemusic, and is a member of the Metropolitan Museum Artists in Concert. As the Young Artist in Residence for NPR's *Performance Today*, he curated a week's programming and performed live for listeners across the country.

Born to musicians Eddie and Ivy Jacobsen, Colin Jacobsen began studying with Doris Rothenberg at the age of four. His principle teachers have included Louise Behrend, Robert Mann, and Vera Beths, at The Juilliard School and The Royal Conservatory of the Hague, respectively. Mr. Jacobsen plays a Joseph Guarneri filius Andreae violin crafted in 1696.

Pianist Bruce Levingston is one of today's leading figures in contemporary music. Many of the country's most important composers have written works for him and his

Carnegie Hall and Lincoln Center world premiere performances of their works have won notable critical acclaim. *The New Yorker* describes him as "elegant and engaging," "a poetic pianist who has a gift for inventive–and glamorous–programming" while *The New York Times* calls his performances "graceful," "dreamy," and "hauntingly serene."

Mr. Levingston has appeared as a soloist and chamber musician in concerts and music festivals throughout the world and his performances have been broadcast internationally on radio and television. His CD *Portraits* received high critical praise. *Classics Today* lauded his "transcendent virtuosity and huge arsenal of tone color" while Germany's *Klassic Magazin* noted his "warm playing, deep understanding and intimate, richly colored sound."

Noted for his creative and thoughtful programming, Mr. Levingston has performed and collaborated with some of the most gifted and interesting artists of our time including painter Chuck Close; actor Ethan Hawke; authors Michael Cunningham, Nick McDonell, and George Plimpton; composer/performers Lisa Bielawa and Philip Glass; violinist Colin Jacobsen and cellist Eric Jacobsen; and choreographers Jorma Elo and Peter Quanz.

Mr. Levingston began playing at age four and first studied with his mother. He later studied under Elizabeth Buday, Bela Borszomeni-Nagy, Morey Ritt, Anton Kuerti and Herbert Stessin. Long interested in human rights, Mr. Levingston gave performances to assist emerging "refusniks" from the Soviet Union, served as a U.S. delegate to the American Council on Germany in Berlin and Hamburg, and performed at the United Nations in honor of the people of Denmark for their heroism during World War II. He is founder and artistic director of Premiere Commission, Inc., a non-profit foundation that has commissioned and premiered over forty new works. Mr. Levingston records for Orange Mountain Music and Sono Luminus labels.

Premiere Commission

Founded in 2001, Premiere Commission, Inc. is a non-profit foundation that promotes the commissions and premieres of new compositions by some of today's most talented and thoughtful artists. The organization seeks to explore and develop the work of emerging as well as established composers and artists from different mediums. It has collaborated on projects with the Museum of Modern Art, American Ballet Theatre, and Rooftop Films, and sponsored the commissions and premieres of over forty new works including compositions by Pulitzer Prize-winners John Corigliano, David Del Tredici, Paul Moravec, and Charles Wuorinen as well as works by Gordon Beeferman, Lisa Bielawa, Justine Chen, Philip Glass, Zhou Long, Kerril Makan, Philippe Manoury, Gregg Wramage, and Chen Yi.

Thank You!

Support for *Concerts from the Library of Congress* comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202–707–2398), e-mail (eaum@loc.gov), or write to Elizabeth H. Auman, Donor Relations Officer, Music Division, Library of Congress, Washington, D.C. 20540–4710. Contributions of $50 or more will be acknowledged in the programs. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy

We acknowledge the following contributors to the 2010–2011 season. Without their support these free concerts would not be possible.

GIFT AND TRUST FUNDS IN THE LIBRARY OF CONGRESS

Julian E. and Freda Hauptman Berla Fund
Elizabeth Sprague Coolidge Foundation
William and Adeline Croft Memorial Fund
Da Capo Fund
Ira and Leonore Gershwin Fund
Isenbergh Clarinet Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation
Boris and Sonya Kroyt Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
McKim Fund
Karl B. Schmid Memorial Fund
Judith Lieber Tokel and George Sonneborn Fund
Anne Adlum Hull and William Remsen Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation

INDIVIDUAL CONTRIBUTORS

Producer
The Embassy of France
Richard B. and Sarah J. Marsten Charitable Remainder UniTrust
Adele M. Thomas Charitable Foundation, Inc.

Guarantor
Dexter Kohn
George and Ruth Tretter

Underwriter
John Ono (*in memory of Ronald Robert Ramey*)
George Sonneborn and Rosina C. Iping

Benefactor
Doris N. Celarier (*in memory of James L. Celarier*)
Fred S. Fry, Jr.
Howard Gofreed (*in loving memory of his father, Edward Gofreed*)
The Richard and Nancy Gould Family Fund
Wilda Heiss
Jacobsen-Comas Family Trust
Claudia Lohner
Egon and Irene Marx
Richard E. and Joan M. Undeland (*in loving memory of Lee Fairley*)
Stuart J. and Patricia Winston
Sidney M. Wolfe and Suzanne Goldberg

Patron
William D. Alexander
Dr. Alfred and Mrs. Eva Baer
Daniel Alpert and Anne Franke
The Honorable and Mrs. Anthony Beilenson
Dr. Harvey Van Buren
Richard W. Burris
Susan Clampitt
Gina H. Despres
Lawrence W. Feinberg
Milton Grossman and Dana Kreuger
Alfredo and Raquel Halegua
Thomas and Nadine Hamilton
Alan Herman
Morton and Katherine Lebow
George P. Mueller
Elaine Suriano

Sponsor
Eve Bachrach
Ann and Peter Belenky
Ugo and Carla Bertucci
Marie E. Birnbaum
Ann and C. Alan Boneau
Sean and Carol Buckley

Kenneth and Sharon Cohen
William A. Cohen
Herbert and Joan Cooper
Carolyn L. Duignan (*in honor of Ruth Foss*)
Susan and A. Edward Elmendorf
Judith and George Farr
Douglas Faulkner and Carolyn F. Gray
Dina T. Fleming (*in honor of Janet Fernandez, Ruth Foss, and Sylvia Grier*)
Ruth Foss
Dene and Mel Garbow (*in memory of Marilyn Shonfeld*)
Gerda Gray (*in loving memory of her late husband, Dr. Paul Gray*)
Masuru and Jane Hamada
Bei-Lok B. Hu
Ruth and Arthur Ingberman
David Lamdin
Mary Lynne Martin
Sally H. McCallum
Morton and Anita Mintz
Sorab K. Modi
Irving Sablosky
Mr. and Mrs. Stanley Sherman
Philip B. Sklover
Michael Spiro (*in memory of Marilyn Spiro*)
George Walser and Letha Dreyfus
Rosa D. Wiener
Theodore Zahn

Donor
Eve E. Bachrach
Donnie L. Bryant
Gerald Cerny (*in memory of Adele Johnson*)
Irving and Naomi Kaminsky (*in memory of Richard Brownstone*)
Ingrid Margrave
Marilyn Wong-Gleysteen

Producer: $10,000 and above
Distinguished Guarantor: $5,000 and above
Guarantor: $2,500 and above
Underwriter: $1,000 and above
Benefactor: $500 and above
Patron: $250 and above
Sponsor: $100 and above
Donor: $50 and above

Since the inaugural concerts in 1925, the Coolidge Auditorium, built by ELIZABETH SPRAGUE COOLIDGE, referred to then as the new "auditorium for chamber music" in the Library of Congress, has been the venue for countless world-class performers and performances. Another grande dame of Washington, GERTRUDE CLARKE WHITTALL, presented to the Library a gift of five Stradivari instruments to be played in concerts, the first of which was held on January 10, 1936. These parallel but separate concert series served as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.

CONCERT STAFF

CHIEF, MUSIC DIVISION	Susan H. Vita
ASSISTANT CHIEF	Jan Lauridsen
SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean Norman A. Middleton, Jr.
AUDIO-VISUAL SPECIALIST	Michael E. Turpin
DONOR RELATIONS	Elizabeth H. Auman
CONCERT ASSISTANT	Donna P. Williams

CURATOR OF MUSICAL INSTRUMENTS
Carol Lynn Ward-Bamford

CURATOR OF THE COOLIDGE FOYER DISPLAY
Raymond A. White

HOUSE MANAGER
Solomon E. HaileSelassie

Next concerts of the 2010–2011 Season

Saturday, May 7, 2011 – 8 p.m.
onLOCation at the Atlas Performing Arts Center

SUE MATHYS: BROADWAY CABARET
John Bell, *Music Director/Piano*

Saturday, May 14, 2011 – 8 p.m.
onLOCation at the Atlas Performing Arts Center

Two Composer Chamber Collectives: Music for the 21st Century
NOW ENSEMBLE / VICTOIRE

6:15 p.m. – Atlas Performing Arts Center (*no tickets required*) – Pre-concert talk
Composers Judd Greenstein, New Amsterdam Records, and Missy Mazzoli

Friday, May 20, 2011 – 8 p.m.

eighth blackbird

Mazzoli: Still Life With Avalanche
Hurel: à mesure
Hartke: Netsuke (*McKim World premiere*)
Glass: Music in Similar Motion
Adès: Catch, op. 4
Hartke: Meanwhile

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk
Conversation with composer Stephen Hartke

Saturday, May 21, 2011 – 8 p.m.
onLOCation at the Atlas Performing Arts Center (*no tickets required*)

U.S. ARMY "PERSHING'S OWN"
Col. Thomas Rotondi, Jr., *Leader and Commander*

ROOTS OF THE AMERICAN SONGBOOK


LIBRARY OF
CONGRESS